

# WHAT WELL-DRESSED WOMEN WILL WEAR

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## The Lines of the Costume Vary With the Time of Day

A WOMAN should give more than passing interest to the changing lines of the spring skirt. It does not change from day to day, but from morning to afternoon to evening.

One can sum up the whole situation by saying that a woman begins straight in the morning and is on the bias in the evening. When she appears on the street at 10 a. m. her skirt must be as straight as her path of life. There must not be a deviation in the way of a flare, a ripple or a ruffle. The skirt may go in a bit at the ankles, but that is not required by fashion. It must look like a straight bag dropped from the waistline.

In the afternoon the skirt begins to waver from the straight line. It takes unto itself a tunic, which is attached to it or begins at the waistline. This tunic has a ripple and a flare, but its slenderness is achieved through its flexibility. The material is soft, and therefore the skirt swings to and from the figure with a good measure of grace.

In the evening the skirt drops all pretensions to straight lines. It becomes more slender than ever through widths of material wrapped around the figure, after the manner of the ancient Egyptians. The cloth may go to a line above the knees in its wrapping and leave a narrow pleated ruffle that rests over the ankles and heels, or the wrapping may begin below the bust and continue to the ankle with a loose end, or two or three of them, left floating on the floor to serve as trains.

### Wrapped Skirt Is Distinguished

There is no doubt that a struggle for supremacy will come between the two fashions. The wrapped skirt will not be content to be limited to evening usage; it wants to appear on the street in a modified measure, in cloth costumes.

Already one hears it said that the coffee-bag skirt will not last through the summer. It is not an admirable model for thin materials such as pongee, extra fine serge and the new worsted that is expensive but ultra-fashionable—a kind of worsted that was invented in France and has the appearance of coarse-meshed thin Angora.

The pleated skirt is a substitute for this coffee-bag skirt, but unless it is done by machinery it is not acceptable, and women are not altogether enthusiastic over the continuance of straight pleating. They are willing to accept it as an underskirt, fashioned after the Alexandrian manner, to serve as a mere foundation to a tunic of brilliant lines, but they do not want to use it for a whole skirt. Therefore, the chances are that the wrapped or draped skirt will have its own way and creep into the clothes that are worn at 10 o'clock in the morning, as well as dominating those that are worn at night.

There is more distinction about the wrapped skirt than the straight one, but it is quite possible to make a happy combination of the two.

As we have a habit of going to the museums and back to the classics for our clothes these days, it might be well for a student of fashions to observe with care the wrappings and pleatings of the gowns worn by the Egyptians and all the historic Eastern country, which has been again placed on the map through the medium of war flags and marching regiments.

There is something quite difficult about the convolutions of the ancient skirts, and it is not possible for an amateur to copy them. They need the hand of an artist and a skilled draper to manage the wrappings and pleatings that outline, without confining, the body.

But as it is a task for good dressmakers, and as a successful achievement commands a good price, there is a certainty that we shall have many gowns that are swirled around the figure after the manner that the historians of dress find spreading through all the primitive countries.

### Compromise With the Tunic

Judging from the multiplicity of tunics that have sprung up into the spring clothes, there is little doubt that the ungarlished, plain, tight skirt is deplored by the dressmakers.

This is true in America as well as in France, and one makes that statement with a boastful feeling to-day, for the American houses and designers have done far-reaching and serious work this year. They have taken a stand that is important. What they have devised in clothes is sufficiently brilliant to give them hopes for the future. They have acted with authority this season—a quality that has been lacking heretofore. They have confidence in themselves. They begin to believe not in the supremacy of American fashions, but in new fashions that are coincidental with those of the French, and equally wearable.

So when women realize that the American as well as the French dressmakers have insisted upon tunics as an offset to the straight narrow skirt they see that this kind of drapery is an accepted fashion, and they grasp at it eagerly, if their figures are not at their best in the limited amount of straight material that the tailored suits offer.

These tunics are diverse in shape, coloring and ornamentation. They, like sleeves, are produced in such variety that they clamor for attention and offer to every woman a phase of dress that she alone can wear.

Usually they are on the bias. The dressmakers like that line.

But the whole story is not told in this one phrase. There are circular tunics, draped tunics, tunics that are deeply bordered or embroidered, or trimmed with disks and scrolls, after the Chinese manner.

There are tunics that do not match the skirt either in color or fabric, and there are others that are sombre on the outside and so brilliant on the inside that they are slashed over the hips and pleated or draped in order

A Struggle Is On Between the Draped and the Plain Skirt---Corselet Blouses of Plain or Splendid Material Worn to Give the Waistless Figure---Short Chinese Tunics Adopted for Fashionable Country Wear---Floating Panels at the Sides of Evening Gowns



GOWN WITH BODICE OF SILVER NET AND PINK ROSES—Skirt of blue chiffon over yellow chiffon. Coat of blue chiffon caught at back with pink roses.



CHINESE BLOUSE WORN AT LUNCH HOUR—It is loose, like a Chinese tunic, and is made of silver and black brocade, with short sleeves and square décolletage in front. Tight skirt is of black satin.



YELLOW ORGANDY HAT BY LANVIN, OF PARIS—It is trimmed with a band of blue ribbon with beaded rose on brim.



THE NEW LONG FRENCH WAISTCOAT OF WHITE FAILLE—Street suit of black satin, with high vest of white faille. Coat trimmed with padded cable cords.



NEW WAISTCOAT OF CHECKED GINGHAM—This waistcoat is of blue checked gingham bound with white muslin and worn with biscuit-colored suit of gabardine.

that their glorious interior may attract the attention of the observer.

There is a compromise tunic that is nothing more or less than two panels placed at the waistline to fall over the hips and touch the hem of the skirt. Many of them do not stop at the hem, but drop onward to the floor, where they are weighted with tassels or embroidery. When the gown is worn in the evening these panels rest upon the floor for ten or fifteen inches, giving a curious silhouette.

The simple tunic as it stands, however, should bring joy to the despondent hearts of many women who look at clothes from the viewpoint of seeing nothing for them to wear.

This bit of skirt drapery can be made to fit into all lines and cover all deficiencies. It may be short or long, bias or straight, draped or plain, demure or gay, just as long as it makes obeisance to the narrow, tight skirt from which it floats and which it nearly covers.

If for reasons of economy one wants to renew a suit or frock to wear throughout the spring, there is not only the tunic as a means of putting new wine into the old bottle, but there is the better work of adapting the exact kind of tunic that is needed to any plain, narrow skirt.

First the seams of the skirt are straightened, then fancy and good taste can combine on the accessory we used to call an overskirt, but now call a tunic.

### The Waistless Figure

The garment which vies with the draped tunic in importance and artistic merit is the corselet, but it can only be worn by a slim woman. However, there are many types of corselets. Fashion is kinder than nature this year.

The mediæval cuirass was taken as a foundation for our new clothes, along with its female companions—the chemise robe and the tunic. Upon this foundation have been built many fantastic designs and others that are serviceable and sensible.

There are wrinkled corselets of Chinese brocade which reach from the chin to the hips, with one side cut into a deep point and weighted by a jade ring, from which hangs a black and gold Chinese tassel.

That is one type of corselet. Opposed to it is a straight, wrinkled, low-waisted blouse of dark blue satin, which is carelessly drawn over the hips by means of a turned up cuff run with soutache. The sleeves are of satin and branch well out over the hands, where they are edged with soutache. This is a sensible corselet, that may be worn over any kind of skirt. It is even adapted to deep golden brown chiffon and the new woollen jersey in oyster white.

There are surplice corselets that are made of colored crepe, in natter blue, mandarin yellow and Pacific coral. These have only one negligent fastening, at the left side. The surplice edge is finished with a bit of brilliant brocade ribbon, and the sleeves are long or short, tight or open and pointed. Such a corselet is worn over a black lace skirt or one of knife pleated chiffon or one of draped black satin, and it serves for the theatre and for informal dinners.

SPORT BLOUSE WORN AT COUNTRY CLUB—It is of apple-green velvet, with white organdy collar and chemisette. Hem of organdy buttoned to blouse. Sleeves open to elbow over organdy cuffs.

Jeanne Lanvin has instituted a delightful fashion which has the long waistline corselet blouse and the loose tunic cut in one and belted at the hips with heavy grosgrain ribbon.

### Costumes of the Garden Party Species in Pastel Shades

America has taken to herself the credit of introducing a new fashion into spring and summer costumery through organdies, pastel shades, fluttering ribbons and pink roses. France takes the credit also. Any woman who is interested may take her choice. Nobody cares, probably, who started the fashion. The real curiosity rests on the question as to whether or not it will be popular and sufficiently enduring to warrant investing one's dress allowance in it.

Looking at it from the point of view of a reporter, it seems as though the fashion will be sufficiently permanent for every woman to take a chance at it. It will last until September, if one can judge accurately by the present signs.

The main thing to-day is to find out whether this garden party species of costumery is suitable to your special type of face or figure, your pocketbook, and, above all, your social opportunities. Environment should be the leading factor in the choosing of clothes.

Each decade there comes about a revival of what the old writers used to call flower-like gowns. The novelists of other days dressed

their heroines, as we all remember with amusement, in the faultless muslins which were supposed to be the costumery of the ingenue, as well as that of the poverty-stricken girl.

What every woman knows is that the muslin frock, perfectly made and entirely fresh at all times, is the luxury of the rich. There is only one segment of this country where muslin gowns are cheap, and that is in the South, where the mills produce the materials and the colored women, who have been trained throughout two centuries to make these clothes, turn them out at a small price. But, as the Fifth Avenue dressmaker points out when this argument is brought to her, the sewing, the fit and the perfection of the frock of the North or of Paris are not repeated in the carelessly put together muslin gown worn in hot climates.

To-day we face the extravagance of exquisite cotton clothes. Embroidered batiste, French organdy, fine communion cloth and cotton net, called point d'esprit, are the materials chosen.

For the evening there are elaborate materials, but the gowns are made up with the same idea in mind—the garden party—poor heroine—popular novel style.

### Paris Says Pink Roses

When Paris departs from organdy, blue ribbon and Leghorn hats she gives us an evening gown of pink roses, blue and yellow chiffon and a bit of silver tissue to provide ornament.

One of the frocks that Jenny, of Paris, has made for an American girl is shown in this sketch. Here you have the new movement in clothes expressed, through the medium of an artist, in a dinner or dance gown, for the American girl still dines and dances as often as she works for the Red Cross and drives an ambulance. She believes in turning both sides of the shield, in order that she may serve and cheer and smile and spread optimism as long as the war lasts.

This frock has a pleated blue chiffon skirt over a clinging slip of accordion pleated yellow chiffon. There is a short-waisted girdle made of silver net over tissue, and a lattice work of ribbon and pink roses goes over the entire surface. The lower edge is scalloped and these scallops are bound with silver. Covering the shoulders and making a high décolletage at the

back is a draped blue chiffon coat made from an extra long width of draped material twice the length of the figure.

### Lanvin Leads the Way to Organdy Hats, Wide of Brim

Among the higher designers who emphasize organdy frocks as the most fashionable feature of the warm weather season, is Jeanne Lanvin, of Paris.

Her name is too well known wherever women wear good clothes to explain that she has always stood for what is young, even when she has made gowns for those who are old. Her clothes always appear to be for the unsophisticated. She began as a designer for girls, and she is still the first dressmaker in the world for youth, and is recognized as such by every one who strives to dress the growing girl of sixteen in the best kind of clothes.

### Lanvin's Organdy Frocks

Lanvin put her impress upon organdy early in the season. Every woman at Palm Beach and the far Southern resorts paraded in an organdy frock made in shirtwaist fashion.

However, it was left to Lanvin to raise them into the highest type of picture gown. She not only sent to this country organdy gowns in faint yellow, pale mauve and faded Chinese blue, but she added a hat to match, made of the same material and fashioned after the garden party type.

She used cable cord, which was in fashion twenty-five years ago, as an edging to her sleeves, ruffles and cape collars, which kept the slim lines of the organdy frock from attenuation.

It was from her that we got the great cape collar, double or triple, which rises high at the back of the neck and spreads in a rounded curve over the shoulders. We are putting that kind of neckwear on gowns which are not of organdy, but we have found out that the smart thing to-day is to top the collar with an organdy hat.

### Anything Rather Than Straw

In summing up the organdy hats, as well as those of satin, tulle and lace, one begins to believe that anything rather than straw is chosen for warm weather millinery. The organdy hat is offered as the first thing for the fastidious woman who is going in for a season of organdy gowns, and a sketch of the best one that Lanvin made is given here.

It is yellow, with an immense, sweeping brim, and the trimming is a Chinese blue ribbon around the crown and a beaded rose resting at the front of the brim. A deep fold of white organdy runs around the edge of the brim, like a fine ripple of surf.

Yellow and blue make a combination that one sees on every side. A yellow organdy gown will have a Chinese blue sash, a blue organdy hat will have a yellow band around it, and a pale yellow jersey skirt will be worn with a blue corselet.

The waistcoat in simple and ornate costumes

it shrugged their shoulders and indifferently shelved the idea as one that was neither acceptable nor possible for them.

France has a canny way of keeping a fashion behind her back after it has once been refused, and then bringing it out in the other hand and putting it before the public in a slightly altered phase. She usually succeeds in this trick.

There is no doubt that she has had success in passing the waistcoat from one season to another, for if she knows what American women are wearing she must be delighted that her little garment, filched from the two revolutions, can be found wherever new clothes for women are sold.

There are waistcoats of pique, and there are waistcoats of splendid Chinese brocade, fastened with rhinestone buttons, and between these two extremes one finds accommodating shapes and colors that fit themselves into whatever costume we plan.

The woman who is bent on economy finds that a narrow coat, or one that has lost its first fine brilliancy, is jerked up into first place by the addition of a long, broad waistcoat of plain, embroidered or brocade stuff.

### Waistcoats With High Collars

Because it was fashionable to wear high collars last year there are waistcoats that have brought out these shapes and look very smart on the woman who can carry them off.

This trick is not given to more than one woman in a hundred. Only a certain kind of neck can stand a high collar. However, fashion does not ask us to give ourselves a double chin by wearing tightly boned, thin collars. It is not so unkind, but it offers a loose, wrinkled fence of cloth that goes around the neck and often lifts itself outward and upward toward the chin. This is the kind of collar that is carried by the long French waistcoat, with a row of buttons from waist to chin.

While many women like fantastic waistcoats and indulge their secret desire for a bit of flaming color through the medium of this accessory, the majority keep to white, buff and gray.

There is just such a vest of white faille shown in the sketch of this good looking suit. The material is black satin. The skirt is narrow—why mention it?—and the coat is a modified redingote. By the way, it is trimmed with huge cable cords, the kind that children were taught to make in the sewing room in other days when economy was as necessary as now.

### Short Jackets With Gingham Waistcoats

Looking at the situation from the point of wastage, one wonders why there are so many separate shirtwaists in every shop. They are heaped by the dozens on the shelves; they are mounted on wooden figures; they are spread over counters by the hundreds, and yet, when one goes in the street, into restaurants, private houses and theatres, there is no sign of a separate blouse, except that here and there one sees such a waist peeping from beneath the lapels of the coat, or one catches a glimpse of a white cuff when the wrist of the sleeve moves away from the hand.

Naturally, when the hot weather comes, when women are in the open playing golf and tennis, sitting on country porches and moving about in the hot sunshine, they will wear white shirtwaists. These will be half covered by sleeveless sweaters and silk jackets. They will be part of a costume which carries a white woollen or jersey skirt; but they are not in evidence wherever women are congregated in large numbers at this season of the year.

There are as many jacket suits as ever, but as the coat is not removed the shirtwaist is not a necessary adjunct.

### Coat Part of Costume

Once upon a time, when the dictum went forth that it was not considered smart for a woman to take off her jacket in a public place, women thought that fashion was becoming too dictatorial for comfort. The dictum was disobeyed for two years or more. Then it came about, from some undercurrent of argument or reasoning that no one can explain, that the mass of women turned around and obeyed the dictum. To-day one rarely sees a woman remove a coat in any public place.

Of course, the shops say that a woman should not wear a coat without a blouse any more than a man should go without his shirt, even though it does not show. Cleanliness demands the long-sleeved garment next to the skin, but women pay very little heed to this bit of advice. In these days of economy they do not waste shirtwaists under jackets when they know that they are crushed into nothingness in one day and add to the price of the laundry bill in a shocking manner, as well as to the use of starch.

It is true that for reasons of cleanliness there are many women who will wear white wash muslin slips under the jacket, but they are cut out at the neck in front and have only a five-inch sleeve, enough to hold the shield. This is a method which is highly commended.

In order to prevent the jacket from looking too severe without any shirtwaist showing, the smart tailors put in waistcoats of gingham which are part and parcel of the jacket, or separate garments that are held into the figure by an elastic band at the waist, between the skeleton back and the ornamental front.

The sketch shows a coat of biscuit-colored gabardine which was made by one of the best tailors. It has its waistcoat of blue and white checked gingham, giving a far more attractive result than if the jacket had been opened over a white wash shirtwaist. The jacket is closely cut, to keep the flat silhouette that must prevail from neck to heels in the present street costumery, and it has wide, bias pockets on the hips, in order that the wearer keep her hands in them, for, mind you, this English soldier fashion has been taken up by the women in this country and is as prevalent on the street as the former "debutante slouch."

The coat in this suit has a broad belt of its own which goes just across the front of the waistcoat, and the latter garment has two tiny pockets below and a flat, rolling collar.

The hat that goes with the costume is of blue velvet and straw.